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is unavailing and imagination powerless to guide." Left an orphan when a lad he got an ordinary education and in a most haphazard and illogical way turned to art. His first studio was in Glasgow, his first occupation of an artistic nature the retouching of photographs. As Mr. Shaw-Sparrow says, he had to "grow wood for his own ladder." How he did it is worth knowing. In Paris he fell under the influence of Bastien Le Page; in Tangiers, where he has a winter home, he has "fallen under the spell" of the sunlight. He has had as friends the greatest painters in the land, and as sitters the most distinguished men and women of all nations. What this means to the little Irish orphan boy, who had to make his way in the world almost alone, none can say, but what it has meant to contemporary art his biographer shrewdly intimates. The book is handsomely printed and well illustrated, containing 37 reproductions of Lavery's works, twelve of which are in color.

**JOHN QUINCY ADAMS WARD. AN APPRECIATION. BY ADELINE ADAMS.** Published as a memorial by the National Sculpture Society. Limited edition of one thousand. Price \$2.00.

This delightful volume is a fitting tribute to a great sculptor for it memorializes and sets permanently before the world not merely his personality, but his work, which can be seen collectively in no single place. The author, Mrs. Herbert Adams, herself the wife of a sculptor, has approached her task with both understanding and admiration. She does not merely praise, but explains and thus leads her readers to grasp the sculptor's viewpoint. She describes the conditions of art with which Mr. Ward had to reckon and in so doing relates much which is historical and well worth remembering. And all this leads in some instances to conclusions which are broadly significant. Withal, furthermore, the sculptor is never lost sight of; the portrait is drawn skilfully, sympathetically, convincingly. Mr. Ward's personality pervades the entire book, which is, in itself, a work of art. The illustrations, fourteen full-page reproductions of sculpture by Mr. Ward, fol-

low the text and thus not only avoid irrelevancy, but constitute a pictorial appendix. Preceding the first chapter is a chronological list of the works of John Quincy Adams Ward which as a reference is valuable.

**EMPIRE FURNITURE. MASTERPIECES OF FRENCH CABINET WORK OF THE PERIOD OF NAPOLEON I.** Collected and edited by Egon Hessling. The Bruno Hessling Company, New York, Publishers. Price \$20.00.

This publication is not a book, but a portfolio containing 60 plates, folio size, accompanied by an introduction and descriptive text in French or German. The handsome reproductions in monotype are of the best cabinet work done during the Napoleonic Period which are to be found in the principal palaces and museums of France. There are in the collection a few views of complete interiors, but in most instances separate objects such as cabinets, beds, desks, chairs, tables, etc., are illustrated. Increasing the value to the designer and decorator are beautiful plates of ornamentation and carving. To the American designer such data as this must prove of inestimable value.

**LIGHTING FIXTURES. CHARACTERISTIC EXAMPLES OF THE EMPIRE PERIOD.** Collected and edited by Egon Hessling. The Bruno Hessling Company, New York, Publishers. Price \$20.00.

Whether or not one admires lighting fixtures of the Empire Period the 60 plates with descriptive text which constitute this publication will be found of interest and importance. The selections for reproduction have been carefully made from examples found in the various palaces and châteaux and embrace chandeliers, candelabras, standards, wall brackets, torches, etc. Many, it must be admitted, are truly remarkable, but one thing may be noted by the American designer and that is that they are all logical and that a fixed style dominates. The lighting fixtures of the present day are exceedingly unsatisfactory, owing in part to the fact that the majority poorly meet present requirements. We do not wish to go back and copy the Empire style, but we may learn much from it.